



City is a Work of Art. Artists and Architects in dialogue and collaboration

Clarke, P. (1994). City is a Work of Art. Artists and Architects in dialogue and collaboration. In *City as a Work of Art* (pp. 1-20). Scottish Sculpture Trust.

[Link to publication record in Ulster University Research Portal](#)

Published in:
City as a Work of Art

Publication Status:
Published (in print/issue): 01/01/1994

Document Version
Publisher's PDF, also known as Version of record

General rights
Copyright for the publications made accessible via Ulster University's Research Portal is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

Take down policy
The Research Portal is Ulster University's institutional repository that provides access to Ulster's research outputs. Every effort has been made to ensure that content in the Research Portal does not infringe any person's rights, or applicable UK laws. If you discover content in the Research Portal that you believe breaches copyright or violates any law, please contact pure-support@ulster.ac.uk.

THE City IS A Work OF Art

Scottish Sculpture Trust

ARTISTS AND ARCHITECTS IN DIALOGUE AND COLLABORATION

The idea is to provide an opportunity

to reflect on the experience of artists and architects coming together, the process, the discussions, were there arguments, was everything easy, was there a suppression of egos - just how did you relate to each other? We want to examine the values and the limitations of the kinds of conversations and planning that took place between artists and architects. (JC)

JC Peter, could we start with you?

I'm intrigued to know what happened between you and Gerry with the project that related to the demolition of the flats in the Gorbals. ▷

1 glasgow

FRANK ARNEIL WALKER

Professor Walker is Chairman of the
Department of Architecture and
Building Science at the University of
Strathclyde, Glasgow.

The idea of the city as a work of art is not new. The city is, after all, a value-laden thing: urban form engrosses the social ethos of the time. And this is not, of course, an entailment of the city's architecture alone. Column and cornice do carry messages; Gothic churches and baronial town halls betray the aspirations of patronage; the tall office building may be both economically derived and 'artistically considered'. But these are not of themselves urban. Nor is the city's artistic quiddity to be found in a few lumps of public sculpture: war memorial, equestrian hero, civic patron or philanthropist, famous son, or the obligatory piece in the pedestrian precinct. On the contrary, far from being a matter of incidental significance, urban form predicates a much more pervasive order. It is that solid: void relationship, that pattern of buildings and streets laid down on the natural landscape, the perception of which reveals, as a work of art, the values of the community.

Take for example Scotland's two major cities. Edinburgh - its Old Town a fishbone of a plan stretched, head-to-tail, in an organic linkage of castle and church. Its New Town is a self-contained hierarchical grid, an ideogram of Unionism as Colin McWilliam long ago observed, as thirled to formal fixity as to self-flattery. And Glasgow (no less organic in its medieval layout), two thin threads of settlement knotted in a mercat cross. Its New Town is an open, directionally indifferent grid, a diagram of acquisitive capitalism, at once endlessly extensible and democratic. Each city is a work of art. Each city celebrates its own values, establishes its own distinct identity.

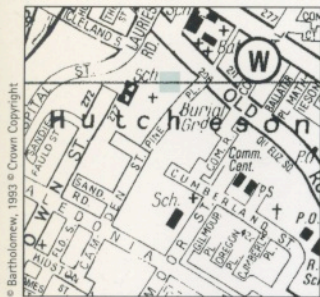
Times change of course. Towns change. There is no architecture in aspic (or almost none), and even the grandest urban sculpture, be it the Stalin colossus that dominated Prague or Basil Spence's high-rise flats in Glasgow's Hutchesontown, can be removed. But such surgery is superficial: only when the spatial system of the city is interfered with or when long-established, deep-seated patterns of urban form are to some extent superseded, is the process of change life-threatening. Edinburgh survived such change, redefining its civic values by clear separation of its eighteenth and early nineteenth century growth from its medieval origins. Glasgow more or less successfully stitched in the old to the new in a series of urban operations carried out over a twenty year period just prior to 1800. But these were critical moments.

Two centuries on, the city is again in crisis. Can it survive depopulation, the pollution of motorised transport, the suburbanisation of living and shopping, the electronic domestication of communication? No-one can be sure. But if the essential urban values of community are to prevail, they will have to be sustained through a sensibility attuned to the perceptible medium of urban form. Such sensibility will be an artistic one, that of the creative bricoleur perhaps, as Colin Rowe and Fred Koetter anticipated in their book *Collage City*. It may be that the influence of the engineer-planner, and that of his latter-day ally the pedantic conservationist, has become so stultifying to the urban designer that only the liberating spirit of the artist qua artist carries enough subversive challenge to reinvigorate city life. If this proves to be so, it will not be for the first time.

Just over a century ago in Vienna, Camillo Sitte published his *City According to Artistic Principles*. Sitte's book was a counterblast to the mechanistic planning obsessions of Ringstrasse Vienna, a city which for a generation has surrendered its urban soul to geometers and engineers more interested in the paper patterning of traffic flow and sewage than the pleasures of civilising streetscape. Sitte succeeded, his praise for the picturesque pleasures of a stroll in the Innere Stadt giving the city back to the eyes and the feet. He succeeded because he saw and walked the city 'as a work of art'.

◁ quite frequently it is the person with the purse strings. In this discussion between professionals and artists there is a missing link - the client - the person who we are taking these projects to - it's improving the client's perception of what this relationship could be that is important.

PC For me, part of the beauty of this project was the idea of bringing artists and architects together without a client. I think that many architects find themselves in a similar position as many artists. Many architects haven't built for ten years, many architects don't see the possibility of building, and so the question is - who are the clients? For our own collaboration we didn't make the distinction between architect and artist, we tried to get together and formulate ideas, and look at the city as a work of art, with no particular client in mind, but qualities of ▷



PETER McCAUGHEY

was born in Omagh in 1964 and studied in Belfast (BA Fine Art), Glasgow (MA) and Dundee (Electronic Imaging). The projected moving image has been a central part of his work for many years.

McGURN, LOGAN, DUNCAN &
OPFER

McGurn, Logan, Duncan & Opfer have been actively involved in Glasgow's regeneration over the last 14 years. Although housing has been a major element of their work, they have also become specialists in a variety of building and development types with clients in the private, public and commercial sectors.

When the 'City as a Work of Art' discussions began, the architects McGurn, Logan, Duncan & Opfer (MLDO) were in the process of buying the 18th century mill at 187 Old Rutherglen Road. They invited artists to consider how the building could, in the short and in the long term, be activated to signal its conversion to a future life, housing not just their own offices, but a number of other design-related practices. My own response was to develop a work that would mark the demolition of Basil Spence's 1965 Queen Elizabeth Square tower blocks, which stood less than 300 metres away from the mill, and comment on the shifting relationship between the two buildings.

The architects and I both understood the irony that with the removal of these buildings, which had towered over the area since 1965, the mill would again dominate the horizon in this part of the Gorbals. I decided to use the large windows at the top of the mill to 'reflect' the day's events, intercutting material of the demolition shot and edited on that day with pre-prepared material that focussed on the tension of the countdown to zero. By screening this ten-window installation 8 hours after the event, replaying and repeating the fleeting moments, I hoped to create the sensation that the mill was 'remembering' and analysing the day's events, perhaps even gloating, but echoing and satisfying our desire to view and review dramatic moments of change, reflecting on the transience of those seemingly fixed patterns that surround us one moment and 'melt into thin air' the next.

MLDO gave me full access to the building, provided plans and drawings, and facilitated contact with Building Control and other agencies. They also contributed funds to the project. One of the Directors, Gerry Grams, attended dry runs and added to the development and realisation of ideas within the piece. The work took place on the evening of Sunday 12 September, and was seen by over 1000 people who stood on the ground to the west of the mill, an area already cleared by previous demolitions, and now the site of the intended 'Crown Street Regeneration Project'.

We have an unpredictable relationship to the city and its shifting patterns. Architectural landmarks become part of our personalised songline - what architects refer to as the 'trace memory network'. When a pattern changes, a process of dislocation effects the map.

Demolition is amputation. To what extent do we suffer phantom pains? One of the ways we deal with the overload and chaos of the city is to build our own personal systems of meaning. We seek out familiar routes, familiar triggers, and locate ourselves by them: this is our memory base. When the trigger is removed does the memory remain buried?

Lack of personalised memory base must lead to depersonalisation for the city dweller. Sense of place must be central to spirit of community and belonging.

photos Jim Hamlyn
funded by MLDO, Glasgow City
Council, GDA (Crown St
Regeneration Project)
thanks to Charles Esche
(Tramway), John Fitzpatrick
(Concept Design Group),
Movicola, Maggie McDonald
(Gorbals Initiative) and the many
people who helped pull the
project together.

6

the city, possibilities of what it might be, in the future. I am highly critical of Glasgow as a client - I don't really know what the vision of the City is about or what the main client bodies in the city are trying to do. I think the point of this forum is to take it outwith that, and say - look artists and architects - what ideas will you come up with?

JC Yes, surely we need to find what is distinctive about the city - the tendency now is for people to look elsewhere for ideas - that's why you hear talk of a Tivoli Gardens in Glasgow - but the city has a particular identity and it ain't the Tivoli Gardens.

PC That's what we are trying to pick up - what are the qualities of place - the richness of the city's history, its mythic qualities - trying to scratch behind the cosmopolitan view of contemporary Glasgow - and get to something where art and archi-



© Bartholomew, 1993 © Crown Copyright

STEPHEN BEDDOE

is employed by the Drumchapel Community Organisations Council (supported by the Scottish Arts Council and the Drumchapel Initiative) as public artist-in-residence. Engaged on a number of projects, he is making art an integral part of Drumchapel's regeneration.

CHRIS STEWART

is an associate with Simister Monaghan Architects. Among other projects he is working on the master planning of the Pineview area in Drumchapel.

This proposal is to utilise Drumchapel Water Tower and the surrounding ground to create a small-scale weather, science and astronomy park which could be used by local school parties, people from the local community and members of the public using the nearby Kilpatrick's cyclepath. This small park will re-introduce the 'public' to the area surrounding the water tower, which has been plagued by vandalism for several years.

The population of Drumchapel, built in the 1950s as an alternative to the 'slum' housing of central Glasgow, has declined from 35,000 in 1971 to approximately 18,000 today. Much of the housing is now unoccupied and is awaiting either demolition or in most cases refurbishment, through the establishment of housing co-operatives and associations.

Our initial concept was to 'draw out' the geographical high points of Drumchapel. The Water Tower, built in the mid 1950s and located on one of the high points we visited around the area, is a landmark for that part of Drumchapel and is easily visible from the A82, the main road route to the north-west of Scotland. The striking modernist structure so appealed to us that we abandoned our original idea and concentrated our efforts on the water tower. Our design proposals show an eclectic array of styles and influences. These include 1950s furniture, ceramics, architecture and pulp science-fiction comics. Other initial influences have included themes as diverse as HG Wells, lighthouse design, astronomy, Carlo Scarpa, Dan Dare, geography and the sciences.

The proposal has six main elements:

1 the water-tower

The water tower will be the 'core' of the park: the Sun Temple or Mothership. Every object or artwork will radiate out from the central experience of the tower. The tower will be brought into use again through the introduction of different architectural and visual elements.

The glass panes in the hexagonal pump room at the top of the tower, mostly shot out by vandals, will be replaced with high strength opaque styrene panes, screen printed with images from computer generated satellite images, and illuminated from the inside at night.

Underlighting of the tower by sunken flood-lights will illuminate and highlight the architectural features of the tower and make it safer at night. The underside roof of the tower will have diagrams of the major constellations clad onto the concrete. When illuminated by the floor lights these will allow users to look for the constellations in the night sky. The illuminated tower will become a 'gateway' into the city from the west, clearly visible from Great Western Road, the main westerly approach road into Glasgow.

The lower portions of the water tower columns will be clad with a soft material into which graffiti images can be scratched or gouged. (This cladding will also be etched with scientific pictograms and calibrations.) The twelve outer posts of the water tower will be etched with the twelve zodiac signs of the night sky.

By using only cladding materials and light sources, the proposals do not pose any threat either to the water supply or to the super-structure of the tower.

2 the bollards

The existing metal fence will be taken down, and replaced with thirty-six bollards which will encircle the water tower. They will be etched to represent the 360 degrees of a circle, the number on each bollard increasing by ten degrees as you walk clockwise round the tower. The bollards will protect the tower from abandoned stolen cars.

3 the spiral

A spiralling crescent of nine slightly larger scale bollards illuminated from the inside to represent the nine planets of the solar system. Each will carry information about the relevant planet.

4 the instrument platforms

In the same style as the water tower and the other bollards, these will be approx 2.5m high and will have meteorological instruments fixed/embedded into them. The five instruments will help people to measure wind speed/direction, rainfall, temperature, barometric pressure and sunshine hours.

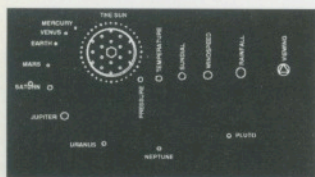
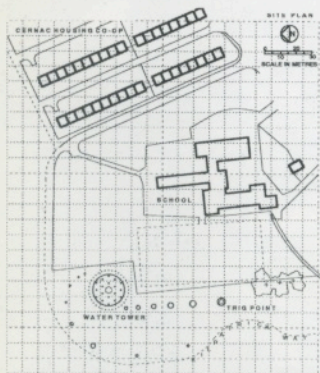
5 the viewing platform

The viewing platform, approx 4m in diameter and 1m high, will have a half globe on top showing longitudes and latitudes of various European cities. An outer ring will show various points around Glasgow visible from the platform.

6 the pathway

A spur pathway will be built from the Kilpatrick cyclepath to encourage users to utilise the science park and viewing platform.

Although the project was initially speculative, we have now commenced consultation with Strathclyde Region Water Department, Cernac and Kingsridge Cleddens (the local housing co-operatives), the planning department and local schools over the realisation of such a proposal.



8

ecture will coalesce to form something that is new, that works very much within the history of the city and its future. We didn't know what was going to come out of it. But we do hope that these ideas are ultimately measurable and costable: we don't see it as a utopian view of things.

JH I was trying to think of a way we could by-pass the whole problem of the client, but still use the buildings that the architects make. For me the best way to do that was to make a contract between the artist and the architect, which would allow the artist to place a precious metal object within every building that they made over period of time. So the work would not be about a specific object in a space, but about a combination of objects over a period of time.

PM It would be very interesting to ask a wide group of architects if ▷

STEPHEN SKRYNKA

was born in London in 1962 and graduated in 1983 from Manchester University (BA Hons Architecture) (MA Glasgow 1991). Has lived and worked in Glasgow since 1989.

PETER McCAUGHEY

was born in Omagh in 1964 and studied in Belfast (BA Fine Art), Glasgow (MA) and Dundee (Electronic Imaging). The projected moving image has been a central part of his work for many years.

Borrowed light: a glazier's term to describe grids of glass blocks at pavement level which filter natural light to the basement area below.

The blocks are usually rectangular, 4" by 3", cemented into cast iron grids, often with the manufacturer's name in bold relief down the side. They are made of float glass 5/8" thick. When set in precast concrete grids, the blocks are squares of moulded glass, with prisms on the underside to spread the light.

Knitted into the cityscape, ubiquitous yet ignored. Glimpses diffused and obscured into spaces redundant and neglected. Often subsumed beneath strata of asphalt, laminates of cement, layers of paving. Filled, covered, replaced, repaired. From below lingering feet pause at shop windows. Blakeys. Oil, fat, acid resistant. Stick-a-sole. Chewing gum. The tip of an umbrella. The passing of light, borrowed but not returned.

Our work seeks to re-awaken the distant and subsumed, to connect the abandoned and ignored with the rhythm of the city, to return the borrowed light. Not to manufacture a new artefact from scratch but to scratch an existing artefact and reveal what is below the surface. What lurks below in the substrata of the cityscape?

We have created a blanket of light caught by the many textures of the glass blocks in varying stages of neglect and fragmentation. Some are cracked and sharded, others riven like slate revealing the layered surface of an oyster shell. A projection of flickering images activate this aged surface. Images of trickling water and gentle ripples energise this scuffed and eroded screen.

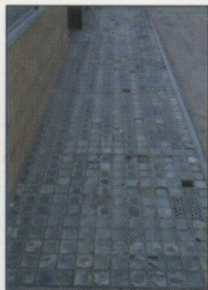
Every now and then as you scan the surface, splinters of light, crystal clear, shimmer as your eye is drawn towards what were once missing blocks. These are now plugged up with pristine new glass. Some of these new inserts contain fragments of shattered glass or tiny silver fish whilst others have been cast into glass blocks with strange shapes in relief. Others again seem to have long tubes or tunnels of water dangling way down below like urban stalactites.

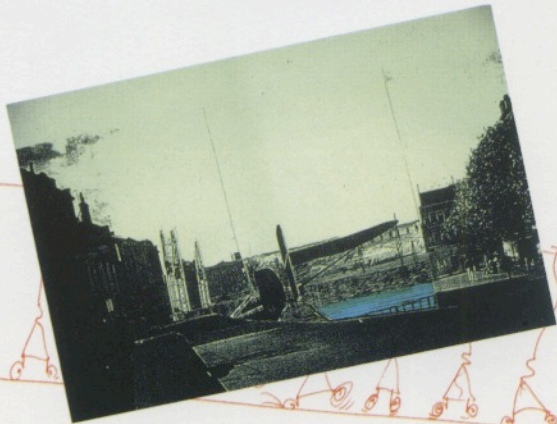
10

you could envisage paying an artist to participate in the conceptualisation of a building. It's important to do things as Paul and Alison did, but its also important to start at the other end - pure ideas.

PC There's a big problem trying to throw people together and imagining that out of that something will come. Buildings can take a long time to conceive - the one we are in now took 10 years - I see no reason why architects and artists can't work together over a long period of time. I'm not sure that it works with someone coming in and firing off ideas - it is a much more nourishing and sustaining thing that can happen over a long period of time.

DH In the modern situation there remain the problems of language, mutual understanding and territorial defensiveness. In a forum like this the artist and





LINK

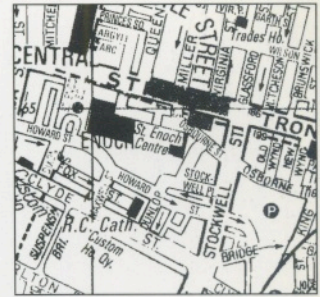


ALISON McCLOY

(b. 1966) BA Hons (Sculpture)
Glasgow School of Art, PGCE St
Andrews College/Glasgow
University. Currently teaching at
Kirkintilloch High School, where she
is creating an art for architecture
programme within the curriculum.

PAUL CLARKE

studied architecture in Glasgow and
now works in private practice with
Paul Devine. He also teaches at the
Mackintosh School of Architecture,
and is currently researching
architecture and film.



Our collaboration began by discussing previous projects and ideas. From this came an evident interest in certain types of structures. Structures which act between the realms of architecture and sculpture; totemic devices of urbanity. In this particular collaboration we pursued a proposal to 're-signal' the presence of the river in the city.

The development of Glasgow is inextricably linked to its relationship with the river. With the demise of water-based transport, the river is no longer celebrated as the focus of the city and has to a large extent been ignored in terms of the contemporary development of Glasgow.

First thoughts and ideas took the shape of drawn and collaged images to explore the scale and the context of various objects and structures at the river-side. Reference was made in particular to dock-side buildings, to structures and platforms such as Meadowside Granary with its moving crane structures, and to the stepped edges of the old river ferry crossing points.

Pylons

We considered what structures by their name and form 'signal' the river, such as the temporary frames of ship building structures which curiously hold a water bound object in a temporary steel cage. We also looked at telecommunication and power pylons which stretch out over the landscape and which, though signalling a different sense, are similar to the ship frame structures.

The structures we propose suggest an architectural framework of events along the river. They change shape and form as they demarcate each space and parade between banks. Our aim is to draw in the shape of the river and to create opportunities to stitch it back into the urban fabric of the city as a promenade. The Pylons become viewing platforms, form a continuous new skyline tracing the line of the river, and act as audio-visual points for projecting imagery relating to the river and the city onto the facades of the buildings. They are beacons for broadcasting the sounds of the river, lighting structures to illuminate the night-time river promenade and structural booms for covering spaces for events and concerts. In all an adaptive framework to re-invigorate the public use of the river front: the creation of a 'field effect'.

Water/wing vessel

Within the 'net' of the pylon structures a water/wing vessel structure is caught; turns in various directions and moves in and out of the water. It acts with the pylons as an iconic object on the axis of the approach from the city. As a sculptural piece it frames and gives scale to the proposed new civic space terracing down to the water's edge.

The water/wing vessel is proposed to visually and spatially draw attention to the nature of objects at the river: past and present. It plays with the elements of water and sky, suggesting the fall of Icarus depicted in Breughel's painting.

A parallel is suggested between our electronic consumer society and the now almost mythic industrial city of the past. Just as the painting warns that the mythic event of the fall takes place unknown to the workers of the land, so in our own times vigilance to the unfolding of events should be maintained in the constant need for the re-interpretation of the city. There is something of the curiosity of the flying boat and the aircraft-carrier in the ambiguity of the form of the wing/vessel structure. The duality of form and purpose in the air or sky: the vertigo of the object. Something of an industrial anachronism. It refers in its tectonics to Glasgow history of engineering.

The materials are steel, mesh and canvas, suggestive of hull and wing; sail and flight. These contrast with the 'earthbound' mass of the stone covering to the civic space into which at times the waters will flood. Daedalus the inventor of flight and the labyrinth. Structure and ground are effected by the wash of the moving waters which, through processes such as rusting and staining will in time transform the materials.

The structure cantilevers out into the water and acts as an inhabitable precarious machine pushing towards the water and sky. It questions the relation of poetic form to technological purpose.

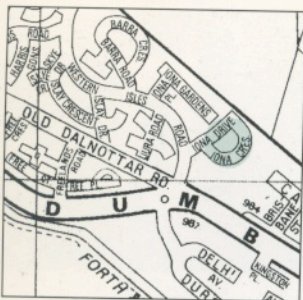
As technology continually miniaturises objects and dissipates the need for the physical presence of objects by the substitution of an alternative electronic reality, this project addresses the material/mythical nature of physical objects within the public realm of urban space. The aim is to create a renewed relationship between architecture and sculpture, and between the river and the city.

the architect seek each other out, trust and mutual respect is formed, and from that point you can move forward.

AS I run a de facto inversion of the thing that has been talked about most tonight - I run a studio and have an architect working for me, doing everything from mixing plaster to designing a Doric capital. I believe in the distinct maintenance of the division between the artist and the architect. The idea of an apartheid between sculptors and architects is what put up Trajan's Column, and it's what makes the City Chambers work.

JC Let's get back to your project - which is related to massive monumental works of art within a city.

AS There is this western thing called monumentalism that has to go somewhere. We had this idea that we should be writing



© Bartholomew, 1993 © Crown Copyright

BRIAN KELLY

has been involved in public art since 1979. His work includes Glasgow gable ends and the Easterhouse Mosaic. Currently lecturer at Glasgow School of Art.

COLIN SIMPSON

is an architect with I.H. McKinney Architects, Glasgow.

By involving an artist in the design team for Antonine Park, the brief was allowed to evolve, rather than being dictated by rigid design considerations, or by pre-conceived ideas on the part of the client, the architect or the artist.

As part of this process, which took place over several months, surprise directions and 'oblique coincidences' were discovered, and allowed to be explored. Through working together both artist and architect developed greater confidence in their respective roles. The artist saw himself as one designer/maker among several, with his particular job to do. The architect was acknowledged as the person with the professional training to communicate most effectively with the clients.

The themes that evolved from this process were 'location' and 'orientation'. Through the use of simple building forms and geometric layout a clear identity was gained for the site, which artist and architect felt could be further developed into a sense of place. The corner blocks were built to three storeys, aligned with the cardinal points of the compass and therefore became important locations. The name of the scheme was taken from the Antonine Wall, which runs nearby. The artwork responds to these simple ideas.

The main towers of the corner blocks have been labelled NORTH, SOUTH, EAST and WEST. As you look to each of these you find an image. The images not only function as icons celebrating the entrance to the buildings but also capture the imagination and carry the viewer beyond. As well as confirming their orientation, the images also reaffirm the buildings' position in the landscape, as the classical device of rustication symbolically ties a building to the ground out of which it rises.

The images are intended to be contemplative, and challenge the viewer to their own interpretation. It was not the intention of the artist to define meaning, as this would potentially dissipate the image. Multifarious interpretations by viewers will continually renew the life of the images and also ensure that they will belong to each different individual.

On the long buildings which lie at the cross axis of the corner blocks, texts, also in mosaic, identify the place as 'Antonine Park', and record the date of its completion and the name of those who built it - Dalmeir Park Housing Association. This in itself is a statement of confidence in the building: that it will withstand time, become part of the history of the landscape, and that the artwork will both contribute to and also become part of that history.

18

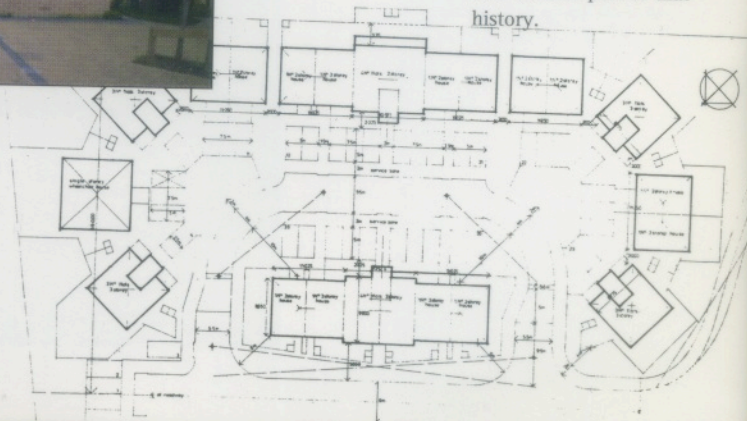
got the money and he wants to go on site next week. The whole thing is so haphazard that very few architects are approached by clients who have sites and have money and have ideas. In that sort of climate you don't want to rush off and talk to other professions about it and involve them in it, let alone pay an artist £200 for a day's work. The architect could work for five years and get nothing.

PM Jim's work was interesting because it dealt with the market - it's a contract, a legal document, something actually which couldn't be further from hypothesis. I think that if architects really want to embrace the notion of collaboration then they have to support artists in that way. It's a very conceptual idea and something that's also rooted in practicality.

PC I find it a slightly cynical view that the artist will only get work



Photograph: Andy Stark

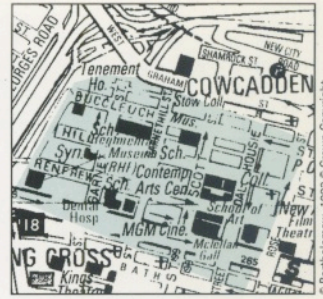


DAVID PAGE

is a founding partner of Page & Park Architects. He is also a lecturer at the Department of Architecture and Building Science at the University of Strathclyde

SHONA KINLOCH

was born in Glasgow in 1962 and studied sculpture at Glasgow School of Art. She lives and works in East Kilbride.



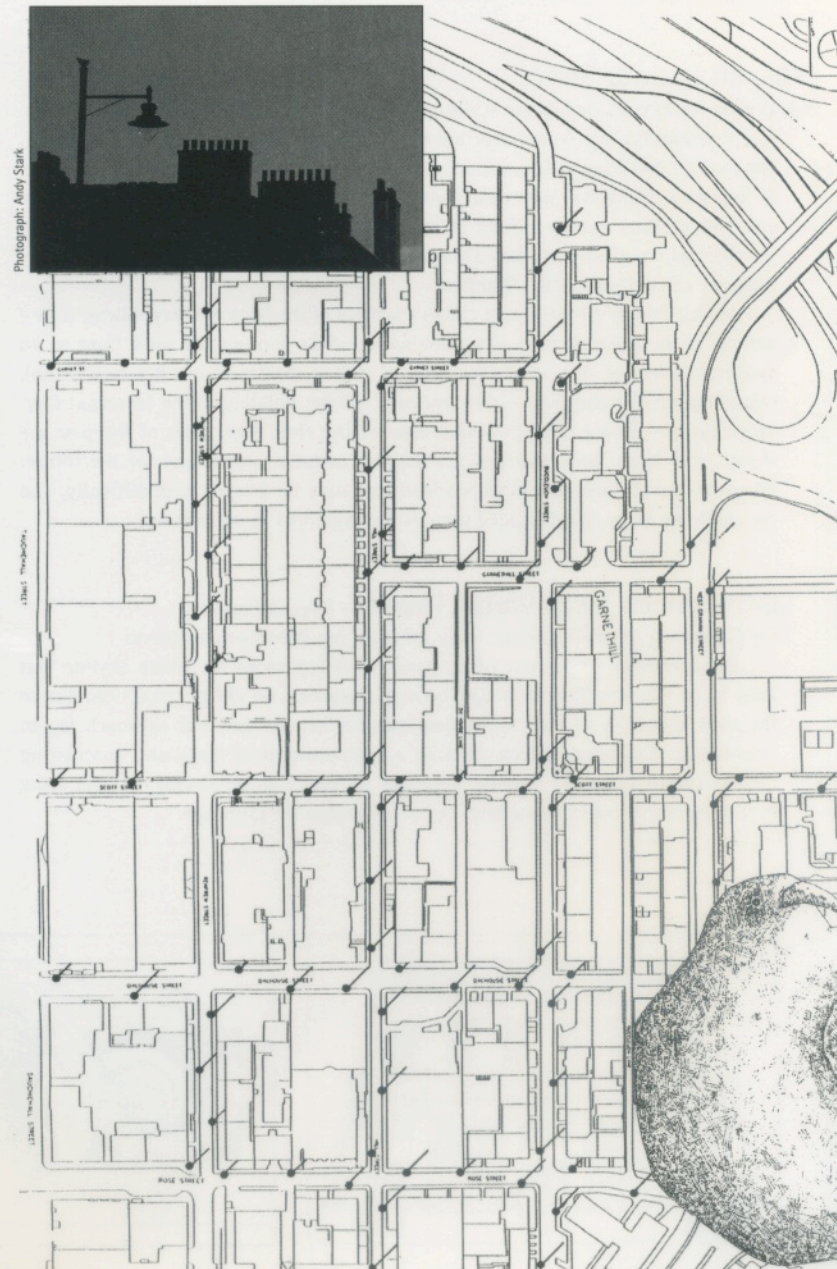
The Garnethill area of Glasgow has become the focus of a long term programme of enhancement involving the Glasgow Development Agency, Strathclyde Region Roads Department, Glasgow City Council Planning Department and the local community. The question was asked whether there could be a 'specific to Garnethill' alternative to off-the-peg decorative castings. Could the 150 locations of lamp posts in Garnethill assume a greater value, identifiable to the Garnethill community at each particular location, as well as at a general level?

The simple response, from Shona Kinloch, is a series of objects which, in the silent orientation of their forms, ask the question: to what are they directed? That the answer lies in the fabric, the peculiarities, and the nature of Garnethill's urban form gives resonance to the original question, 'can the utilitarian become more?'

David Page

Although the Garnethill Lighting Project is concerned with improving inadequate street lighting in the area, it has at the same time provided an excellent opportunity to transform a street lamp from a purely functional piece of street furniture to one with some aesthetic value. Sculptures of a pair of pigeons on top of each lamppost, to suit their own location, ensure that each lamp is unique. Both regurgitated mock Victoriana and the uniformity of modern street lighting are rejected. As the residents grow attached to their 'Chookie Burdies' the lamp posts, without doubt, will no longer be thought of just as lamp posts but as Garnethill lamp posts, thus creating a greater visual identity for the community.

Shona Kinloch



Photograph: Andy Stark

if you sign a piece of paper.

PM The challenge is there because it is the architect who is directly liaising with the public - this is why projects are often architect led. How often does an artist approach an architect they like and say - let's do this - it's much more rare.

PC It's also - 'let's put a percentage into a series of artworks in the building, to make it more attractive, to sell some more flats' - I don't feel that is the way forward.

GG Over the last five/ten years our practice has attempted to create certain projects. Rather than waiting for somebody to knock on the door, we've taken the initiative to actually put some ideas together and then we take the ideas to a client. I think that 'grands projets' can only happen if the architects and the designers and the urbanists and the

◁ and it can effect change and I think that this group could inform that strategy. What nobody is doing at the moment is challenging some of the political systems, to cause change in the city. I also think that it's important to recognise that art, wherever it might be, whether it's in a building, a public place or a gallery, is not necessarily an expensive thing: it's an enhancement to people's lives in its comment and statement, and of value in itself, and not tack-on value.

AG The point of this discussion was not to bring this project to a close, but to start its next phase, and it is clear that there is plenty of commitment to develop the ideas that have emerged and the new relationships that have been formed, and to set new benchmarks for continuing and widening the process. Can I thank you all for your contribution to the whole project over this year, and for your contribution tonight.